

# **HOW CHILDREN LEARN TO DRAW**

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How children learn to draw by Walter Sargent & Elizabeth E. Miller

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**WALTER SARGENT & ELIZABETH E. MILLER**

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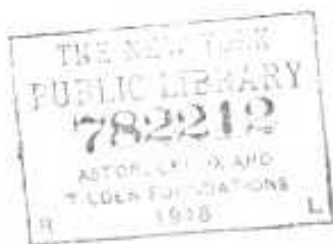
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## PREFACE

Some of the recent helpful contributions to the subject of teaching drawing have been in the form of theories as to what ought to be accomplished. Others have been in the form of descriptions of the devices and methods employed in various places. This book brings both of these points of view into close relationship, not only by presenting them together in the same volume but also by recording the particular classroom experiences which formed the basis for the theory given and which in turn have been modified by that theory.

It seemed to us that the concreteness of a detailed description of the experiments and theory of one school would compensate for the necessary limitations of such a treatment. We hope that the results are representative enough to justify us in having given to the description of the work of a single institution a name so broad in its significance as the title of this book.

Our sincere thanks are due to the instructors in the Elementary School whose coöperation made possible the close relation of drawing with the other subjects, and also to Mr. Harry Orrin Gillet, principal of the Elementary School, for his concurrent efforts and for his helpful suggestions regarding the manuscript.

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## CONTENTS

	PAGE
INTRODUCTION . . . . .	1
CHAPTER	
I. THE ILLUSTRATION OF THEMES . . . . .	3
II. THE DRAWING OF BIRDS, PLANTS, AND THE HUMAN FIGURE . . . . .	115
III. THE DRAWING OF CONSTRUCTED OBJECTS . . . . .	169
IV. INTERESTS AND STANDARDS OF ATTAINMENT . . . . .	210
V. CONCLUSIONS AS TO HOW CHILDREN LEARN TO DRAW . . . . .	231
INDEX . . . . .	263



# HOW CHILDREN LEARN TO DRAW

## INTRODUCTION

The methods of teaching drawing in the Elementary School of the School of Education in The University of Chicago during the past few years have been in the nature of an experiment to discover how children learn most readily to use drawing as a common means of self-expression.

Two uses of drawing have been emphasized: first, its use as a means of intellectual expression which differs essentially from verbal language and therefore offers a unique method of analyzing and dealing with subjects and showing them in a new light; second, its use as a form of æsthetic expression, a means of developing artistic appreciation, and an avenue to the sources of æsthetic enjoyment.

Any means that appear ultimately to promote appreciation and ability in self-expression have been given fair trial, however questionable from the traditional artistic standpoint they may appear at first sight. For example, in building up a vocabulary of forms, direct observation has been supplemented by